

A Semi-Monthly
SUMMARY
of World-Wide
Motion Picture
NEWS

THE EXHIBITOR

CANADIAN MOTION PICTURE

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of the
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THEATRES
ASSOCIATION

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Toronto, August 15th, 1941.

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U.S. Exhib Body To Talk Business

—V—
Allied States Association of Motion Picture Exhibitors will hold its Twelfth Annual Convention at the Benjamin Franklin hotel, Philadelphia, on September 16 or 18, 1941.

The business sessions of the convention will afford all those attending an opportunity to discuss the unusual current problems of the motion picture industry in a thoroughly business-like atmosphere. The slogan of the convention is "Let's Get Down To Business" and the slogan will be translated into fact.

While this preliminary statement is designed merely as an outline of the topics to be discussed, it does not preclude exploration of any other subject of interest to the exhibitors attending the convention.

The question of what has become of the motion picture
(Continued on Page 2)

Don't Worry, They'll Think of Something

No matter who is awarded the title in the Film Baseball League, the Independent Spitfires will have a trophy.

Joe Plottel was gabbing with Connie Mack Rittenberg and asked who won the league. It happens that the schedule hasn't been played out yet.

"I guess we did," said Morrie innocently. "We haven't lost a game."

"Okay," said Joe, "I'll get you a trophy."

"Why bother?" asked Al Woldrush of the Queen. "I have one. A silver one. It was left over from a beauty contest. I'll donate it."

"And I'll engrave it," said Joe gallantly.

The trophy arrived. Big enough for a thimbleful of horseshit. And no bigger.

Anyway, win the league who may, the Spitfires have a trophy. Only nobody really knows what for.



... —

Famous Players In Quebec Confab

—V—
At an enthusiastic meeting of Executives, Partners, Division and District Managers of Famous Players Canadian Corporation Limited, all partners present came forward with volun-

tary pledges of their wholehearted and unanimous support of the company's new management and policies.

The four-day conference was held in the Chateau Frontenac, Quebec. Forty theatre-men sat down to the roundtable discussions.

The delegates were met on their arrival at Quebec by Senator George Parent, J. Arthur Paquet and Paul Valliere, manager of the Capitol Theatre, who extended
(Continued on Page 8.)

MINISTER OF FINANCE

CANADA

OTTAWA, August 4, 1941.

Dear Colonel Cooper:

Now that the Victory Loan is closed I wish to express on behalf of my colleagues and myself the keenest appreciation of the co-operation received in the campaign from the Motion Picture Distributors and Exhibitors. As you know, the success of the campaign was outstanding in every respect, and I believe that no small part of that success was due to the whole-hearted support given by the members of your industry.

I would be pleased if you could bring this note of gratitude and appreciation to the attention of the various Distributors and Exhibitors in your industry.

Yours sincerely,
(signed)

J. L. Ilsley

Col. John A. Cooper,
Canadian Motion Picture Distributors Association,
105 Bond Street,
Toronto, Ont.

Ottawa Wants Aluminum Ware Theatres Hook Up With Drive

Motion Picture houses throughout the Dominion will unite with rest of the country to help put over the Aluminum Victory Drive in behalf of the National War Services.

A Citizen's Campaign Executive Committee will be in charge of general activities in each town or city and the Canadian Red Cross will make the collection. Managers of theatres taking part will be placed on the committee.

The dates for the public collection of worn aluminum are as follows:

Ontario and Quebec—September 5th and 6th.

Manitoba, Saskatchewan and Alberta — September 12th and 13th.

Maritimes and British Columbia—September 19th and 20th.

All these dates fall on Friday or Saturday, consequently the Saturday morning matinees fall on September 6th, 13th and 20th, according to the distribution of dates by districts.

Theatres, with the assistance of film exchanges, will donate the show gratis and the public will be asked to hand over a piece of aluminum as the price of admission.

Paramount — U.S. Nod to Canada

Barney Balaban, president of Paramount, made it known at the Quebec gathering of Famous Players that "Churchill's Island," one of the National Film Board's "Canada Carries On" series, will be shown in all Paramount operated theatres in the United States.

This will be done as a gesture of co-operation to the Canadian government in its war effort. It is generally considered that this particular subject will be rated high across the line in entertainment value.

Arrangements are being made with John Grierson, Government Film Commissioner for Canada.

Wolfe Better

Jules Wolfe of Famous Players is on the road to recovery after a stay in the Toronto General Hospital.

Wolfe, formerly district manager of B. & F. Theatres, Ltd., is now the head of Famous Players' construction and maintenance department.

He was recently appointed to fill the opening left by the death of Ben Whitham.

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Disney Mob in Canadian Capers

The Honorable J. T. Thorson, Chairman of the National Film Board, said today that the National Film Board has secured the co-operation of the Walt Disney Studios to make films for the Government of Canada.

Mr. Walt Disney has offered his own co-operation and that of his studio staff as a personal measure of support for Canada's war effort. Two representatives of Mr. Disney's studios, Mr. Robert Carr and Mr. Ub Iwerks, arrived in Ottawa by plane from Los Angeles to discuss two projects which the Disney Studios will begin work on immediately.

The first is a series of films for the War Savings Committee. The pictures will be short animated cartoons, done in Technicolor in the inimitable Walt Disney style. Disney's characters will stage a war savings parade on Parliament Hill, Donald Duck will obey his better self and buy a War Savings certificate, the Three Little Pigs will show how to beat the Big Bad Wolf, and Snow White's famous Seven Dwarfs will hock their jewels to serve the national cause.

The second project is a military training film in the cartoon technique to be made for the Minister of National Defence.

Mr. Carr and Mr. Iwerks were sent to Ottawa by Mr. Disney to see Canada's war effort for themselves at first hand. They remained in Ottawa for a week and consulted with National Film Board and other Government officials.

In the Picture

Dust 'Em Off, Boys

"Some theatre is going to make a hatful of money one of these days by introducing a policy of revivals. The 11 o'clock revivals at the Imperial theatre (Toronto) draw enough people to indicate an interest in good old ones (it's a wonder anyone stays up so late in so moral a city!)

"Among the pictures that should be dusted off are "The Good Earth" (which could be used to raise money for China), Noel Coward's "The Scoundrel" and his "Calvacade," the Marx Brothers' "Coconuts," "Wuthering Heights," Robert Montgomery's "Night Must Fall," Paul Muni's "Black Fury" (magnificent!) and the Damon Runyan story "A Slight Case of Murder."

"What's that, neighbour? You say the new movies can't be as good as I say if I keep wanting to see the old ones. Well, there may be something in what you say."

—A. A. F. in News

Hm-m-m-m-m

"Incidentally, a number of service men have complained to me about the admission prices in our larger de luxe theatres, pointing out that \$1.20 to take the girl friend to see a show is quite a bite into the \$1.30 a day which the soldier gets.

"Down in the United States many theatres have special prices for service men in uniform. In St. Louis, all first-run theatres offer reduced prices to the services, the Fanchon and Marco houses cutting the regular price in half. In Houston, Texas, theatres admit men in uniform for 75 per cent of the regular price. The 20th Century Theatre in Buffalo has inaugurated a policy of 20-cent admissions at any time for men in the service. This 20-cent policy is in effect, too, in Coral Gables, Florida.

"The Canadian movie industry has done, and continues to do a great deal toward entertaining the troops, but this particular financial problem is one which comes embarrassingly close to the general public, especially when a soldier has to admit to his girl friend that he can't afford to take her to a downtown show. Personally, I don't think the amount of money involved would be important, so I hope the powers-that-be will give a passing thought to the situation."

—Roly Young in the Toronto Globe and Mail.

Cinamaternity Stuff

"Has any one commented upon the fact that in a quiet, unfeted but very real way, the cinema has grown up? It is detectable in the final disappearance of a piece of coyness that used to make things pretty terrible for audiences. It took motion pictures forty years to learn how to let audiences know that women were going to have babies. In the last six months fourteen motion pictures have been filmed which discovered a way. All you have to do, a fact perfectly evident to any one even forty years ago, is let the star in question say "I'm going to have a baby." It's simple, unpretentious, uncoy and healthy, but for four decades Hollywood couldn't bring itself to utter the line either as a silent subtitle or spoken talkie dialogue. Girls were shown knitting baby socks, were shown not engaging in active sports, were shown burying their embarrassed but beautiful faces in the shoulders of their always startled young husbands. But never, or hardly ever, until recently, did a screen heroine walk into a room, look upon her husband and say: "I am going to have a baby." Producers shied from this simple exercise in clear, plain English as from an irritated cobra. I have even been told by producers that young women of cinema must not say such things on the screen. The inevitable "Why?" never did bring a cogent answer.

"Anyhow dawn is breaking, ladies and gentlemen. The simple and eternal truths of life no longer will be signified on the screen with knitting needles and blushes. Young women will speak straight out."

—Beau Broadway in the New York Telegraph.

Yank Exhibs To Convene

(Continued from Page 1)

industry's share of the amusement dollar—what has happened at the boxoffice—and what can be done to stimulate the public's interest so that motion pictures can recapture the lost audience will receive foremost attention.

The competition for the public's money and patronage as between different types of amusement and also as between other industries and our own can well command the best brains of the industry. And it is sincerely intended that Allied's convention will provide the platform and the forum for a thorough-going discussion of this subject.

The merchandising of pictures—how to get the most out of the product—what to do with the picture that just misses being good boxoffice—all have a definite bearing on the exhibitor's income and will be part of the convention's business program.

The relationship of the motion picture theatre to the defense program, the effect of the defense program on the maintenance of equipment, the effect on the audience of certain types of pictures are major questions and will receive major attention.

All in all, the Philadelphia Allied Convention will be aimed to produce better commercial relationships between the various branches of the industry, with the full realization that now more than ever before there must be a unified effort to maintain the motion picture industry's place in the sun.

In connection with the Convention there will be a comprehensive display which will enable manufacturer's supply dealers, motion picture distributors, and allied businesses an outstanding opportunity to meet the leading independent exhibitors of the country. To exhibitors it will afford the occasion to inspect the latest developments in all of these fields.

A varied and interesting entertainment program is being prepared for both ladies and gentlemen attending the convention. Further details will be announced as plans are completed.

Seaman Polakoff Stops By

Perking up the Film Belt the other day by his presence was the Navy's Frank Polakoff, son of Lou and nephew of Abe. The lad looked hale and hearty and sported a sea-blown tan. He was being kept company by his proud pappy. He was on furlough.

Movie Ghost Walks Big

The Secretary of the Treasury of the United States has made public the names and salaries of all whose earnings ran over \$75,000 for the calendar year 1939 or fiscal years ending in 1940.

Gary Cooper received the highest salary in the industry on the list made public. He got \$295,106 from Samuel Goldwyn, Inc., Ltd., and \$179,000 from Paramount Pictures, Inc. James Cagney was next with \$368,333.

Others in the industry who received in excess of \$200,000 include:

Bing Crosby, \$250,000; Fred MacMurray, \$240,000; Carole Lombard, \$211,111; Ginger Rogers, \$219,500; John Ford, \$235,000; Sonja Henie, \$249,166; Darryl Zanuck, \$255,000; Errol Flynn, \$213,333; Edward G. Robinson, \$255,000; and H. B. Wallis, \$265,000.

Charlie Chaplin received \$152,000 from Charles Chaplin Film Corp.; Walt Disney got \$85,000 from Walt Disney Productions; and H. E. Edington, received \$101,000 from Famous Productions, Inc. David O. Selznick was paid \$185,000 by Selznick International Pictures, Inc., while Alfred Hitchcock got \$135,875 from that company.

Myron Selznick got \$130,000 salary from Myron Selznick & Co., Inc., while Walter Wanger Prods., Inc., paid Walter Wanger \$130,000; Joel McCrea, \$84,499; and Tay Garnett, \$75,000. Marcus Loew Booking Co. paid Leopold Friedman \$83,200, and Charles C. Moskowitz \$87,100. Charles P. Skouras received \$150,000 in "other compensation" from National Theatres Amusement Co., Inc., while Spyros P. Skouras received \$78,000 in salary and \$150,000 in "other compensation."

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On the Square

By HYE BOSSIN

Hurly-Burlecue

Burlesque is back. The neons call it "Girlesque," the flip-tongued say "Burlecue" and the showfolk refer to it simply as "Burley." But it's the same old gilded gaiety Pop used to patronize.

On Queen street, in the shadows of Big Ben, the rowdy-dowdy didoes of yesteryear are on the revive. Perspiring persifleurs, in the broad garb of comedians, propel persiflage of the kind mother never used to make. Strong, virile stuff.

Swivel-hipped sisters of the slip-off, working down to bare details, are swaying the female form undivine. And so pointedly as not to cheat even a rear-seat myopic. Smiling their hardest, they deliver their pounds of flesh four times daily, five on Saturday and once Sunday midnight.

Burlesque of the burliest breed is back. The men love it—and so do their lady friends.

* * * * *

Burlesque is a training ground for future stars. Years ago players moved up from it. Now the movement works both ways regularly. Every class of light entertainer finds the wheel and circuits a refuge in these hazardous days of the living theatre.

In other days chorines were mainly drawn from second-grade steppers. Others were discards from musical comedy who arrived when their beauty had lost that extra tone and their dancing that zip. Today chorines and queens alternate in the different fields. Some have come from the Ziegfeld Follies and the movies.

The modern burlesque house throws in a motion picture for the same charge. Figure the burlesque free if you like. In other words, there's no uncover charge.

* * * * *

A distinctive thing about the comedians is their lack of restraint and stage discipline. Skits are just something on which to hang special leers, antics and catch-phrases. Whatever seems funny at the moment is said or done. They exchange repartee with the audience, haze each other and the orchestra.

Their comedy is based on eccentric speech, broad implications and promising situations that never come about. So much unrelated matter is dragged in for laughs that the skits end pointlessly. But the audience, which has its own special favorites among the comedians, is satisfied.

Even the theatre cat reflects the happy-go-lucky attitude. It comes on the stage at will—and always steals the audience attention from the players. But one comedian defeated the cat. This day it walked on and sat down. The comedian studied it with mock indignation. "Scram, pussy," he said. "This is a monologue—not a catalogue!"

* * * * *

A skit ends. Blackout. A dim light floods the stage and a spotlight waits. The orchestra is playing something intimate, something waltzy.

A pretty girl, fully gowned, steps into the spotlight through a split in the curtain. Her roguish smile suggests special benefits and extraterritorial revelations. In voice barely adequate she sings a song in babyish tones.

After the song she begins dancing. As she moves about an offstage voice speaks: "Ladies and gentlemen, you are now being entertained by the divine loveliness and charming personality of our gorgeous feature of the week—Miss Dolores Delamour!"

She smiles a little harder. A mild pattering of hands. An exuberant hoot. An incoherent shout.

As she glides about she slides zippers and pulls fasteners. Piece by piece the gown decreases, each parting section being tossed into the wings. Half-nude, it seems, she reaches the wings as the chorus ends, bows quickly and disappears.

The thin applause is drowned out as the orchestra shoots into a blarish fox trot. Miss Delamour returns. Her dancing is now mostly quick strides and sudden stops for sharp gyrations. The stripping continues spasmodically until completed. A quick "there-you-are" smile and she is gone. Applause and some whistling.

The exact extent of Miss Delamour's nudity it not known. Clever lighting helps—and so does the watcher's imagination.

A musician of one of these flesh operas tells a story that

(Continued on Page 7.)

Russian Reels On This Side

After six weeks of a war "without movies," American newsreel companies issued the first newsreel shots of the Russian-German war. Soviet officials had released them to the British Government representatives of American reels in London receiving the pictures and flying them immediately to the U.S. via Clipper.

Paramount News reported that the original films were flown from Russia to London by plane with General Golikov, who headed the first military mission from the U.S.S.R. to England. The General previewed the reels for officials of the British Ministry of Information, who in turn approved the pictures for distribution throughout the British Empire. Both the Russian and British governments censored the reels for release to American news reel companies.

Movietone News, Pathe, Paramount News, Universal and News of the Day used approximately from 300 to 600 feet of the original 1,000 footage prepared by Red Army military and intelligence officers. All the American reels used practically the same shots.

The films depict Russian crowds receiving news of the sudden German attack; streams of Red Army motor division and infantry moving up to the front; civilian population preparing to dig trenches and back up river banks for troop movements; shots of General Voroshilov, Timoshenko and Budenny, high-ranking commanding Red Army officers, reviewing troop movements; the Soviet air force bombing Nazi troops; Russian soldiers taking German prisoners; Russian civilian population being armed for guerilla warfare, and finally a shot of Sir Stafford Cripps and Stalin signing the British-Russian pact in the Kremlin.

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REGAL

THEY MET IN BOMBAY

Love among the ice snatchers—jewel thieves to you. Clark Gable and Rosalind Russell talk the whole thing in a tongue-in-cheeky way. Bombay, shmombay—it could have happened in Oshkosh. If it could have happened at all. Which it couldn't. But who cares? The public won't. It's got Gable and Russell and that's enough for most cinema shoppers.

Story starts off strictly old hat, with both being jewel thieves kidding each other while waiting for a chance at a big hunk of ice. They get it, love sets in and they hook up. From then on the story gains in twists, scope, action, excitement—and unbelievable. Believe it or leave it, they're both redeemed when Gable, posing as an officer, wins the Victoria Cross in a battle between the British and Japs.

Helping things along are Jessie Ralph, Peter Lorre, Reginald Owen, Luis Alberni, and Eduardo Cianelli.

FOX

DANCE HALL

A saga of the shin-dens, tough in tone. It has music, hep dialogue, Cesare Romero stalking Carol Landis and winning her through love—which was not his original intention. Also has J. Edward Bromberg and William Henry. Strictly for grownups—and probably for fewer than the company hoped to attract with the picture.

UNIVERSAL

SAN ANTONIO ROSE

A neat jazz bandy, one of a series of compact musical comedies straggling out of that studio of late. A capital B. Story about a jazz band and a sister team that take over a discarded night club after its boss was muscled out of business. But they don't waste much time on the plot. Full of forthright jazz, played and sung. Lon Chaney, Jr., and Shemp Howard are a couple of capering hoodlums who provide the comedy. With Jane Frazee, Robert Paige, Eve Arden, Richard Lane, Luis Alberni and the Merry Macs.

WARNERS

MANPOWER

This is a punch-packed picture with a distinctly different, if not exactly new, background. Three lively stars, enacting a strong story, make it a very worthwhile presentation.

Warners seem to be meeting the war-sharpened tastes of fans for more believable stuff by blending the realism of industrial everyday backgrounds with fictional plots. The most recent effort along that line was "They Drive By Night." The same writers, Jerry Wald and Leo McCauley, turned out that one and this.

Ed. G. Robinson and George Raft, part of a power crew of trouble-shooters working against storm and truant high voltage, provide the thrills. Marlene Dietrich, jailbroad and sucker bait, comes between the boys. The climax is somewhat surprising.

Warners prize cutups, Frank McHugh and Alan Hale, give the whole job a once-over-lightly treatment, their jinks causing sumptuous laughter. Admirably acted all-round and given lickety-clip direction by Raoul Walsh.

BAD MEN OF MISSOURI

A biographical bullet ballet of the cow country, with Dennis Morgan, Jane Wyman, Wayne Morris, Arthur Kennedy, Victor Jory, Alan Baxter and Walter Catlett. The Younger Brothers ride off the straight-and-narrow on the stolen railroad right-of-way routine. One of these days the railroads are going to get mad at the constant Hollywood implications of historic perfidy in securing track space. The boys whoop it up all the way. Good stuff for the horse opera custom. What's the idea of Hollywood holding out on a wonderful defense weapon? In all these pictures the heel and hero alike carry six-shooters that fire hundreds of cartridges.

COLUMBIA

ELLERY QUEEN AND THE PERFECT CRIME

Hovers near the standard for this sort of thing. A well-cast uneasy-going murder mystery. There have been faster products in this group. Douglas Dumbrille is killed and son John Beal is first accused, then H. B. Warner. Ralph Bellamy shakes the boys loose from the phoney rap. In the lineup are Charley Grapewin, Spring Byington, Margaret Lindsey and Sydney Blackmer.

R. K. O.

MY LIFE WITH CAROLINE

That nice-voiced Ronald Colman in a picture that's a sure lure for the feminine folk. He's a publisher whose wife, a newcomer named Anna Lee, gets to gadding about when he neglects her. Then he goes about winning her back and that process yields charm, spice, grace and fun. Present: Charles Winninger, Reginald Gardner and Gilbert Roland.

INFORMATION PLEASE

The quiz wizards, Oscar Levant, Franklin P. Adams, and John Kieran in another entertaining query quorum. Boris Karloff, utility man this trip, is the sweetest fellow you ever met. Levant famed for his ad libidos on the air, come quick and clean with his quips here. Good stuff.

EARLY TO BED

Mr. Disney's D. Duck in a siesta fiesta—a sleepy-time serenade full of frantic antics. A folding bed is the excuse for that turbulent temper this time. He never does marshal the mattress. The same good standard.

HERE IS A MAN (The Devil and Dan'l Webster)

This is an elaboration of the Stephen Vincent Benet short story in the Saturday Evening Post. It took some tall spinning to make it come out feature-length and the story just couldn't stand all that going-over.

It's slow but it's mighty watchable just the same. Especially the superb work of Walter Huston as a gay and ironical Devil. The whole is deep-down homespun New England folk-lore. Ed Arnold is the stoutish, silver-tongued Dan'l Webster who stands the Devil off on collection day for the soul of James Craig, for which he (the Devil) had bartered seven years of good luck.

Lending their support are Anne Shirley, Jane Darwell, Simone Simon, Gene Lockhart, John Qualen and boy actor Lindy Wade.

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Studios Bring Out Re-Issues

The studios are reaching up to the shelves as the summer progresses. Seven companies are offering a total of 21 re-issues for cross-country use.

Monogram is reviving eight John Wayne westerns and leads the group of distributors with its numerical offerings.

Columbia heads the list of majors with four offerings. These will be made up in two packages of two and each group will have a Frank Capra film. Three of the four are set and the last one will be announced shortly. One group is "Mr. Smith Goes to Washington," and "One Night of Love." "You Can't Take It With You," is the second Capra.

M-G-M is down for two, "Mata Hari" and "Navy Blue and Gold."

Paramount has "Ruggles of Red Gap."

RKO has "Bringing Up Baby" and "Vivacious Lady."

UA is marketing "Adventures of Tom Sawyer" and "Prisoner of Zenda."

Warner has been selling "Here Comes the Navy" and "Devil Dogs of the Air."

J. Stephenson Passes

The Warners star, James Stephenson, succumbed to a heart attack several weeks ago. The death of the English star seems to have escaped general notice, although his fame on this side of the water is recent, dating from his performance in "The Letter." He was 52.

His most recent picture was "The Flight Patrol," not yet released and before that came "Shining Victory." He was scheduled to start work on "King's Row."

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Picture Pickups

By TAP KEYES

The Theatre Mouse

At night, when all the feet have fled
He pokes his small, dramatic head
Out of the wings, and struts the stage
As though Belasco or Will Page
Were sitting front to watch his bit
And ponder on the grace of it.

The silent house of huddled chairs
In blank amazement sits and stares.
The midnight traffic of the street
Is music for his nimble feet.
No juvenile or leading man
Can hog the stage like this mouse can . . .

His only critic is a cat—
Under an aisle seat, at that.

Charles A. Wagner in "On Broadway"
By Walter Winchell.

* * * * *

Roses of Yesterday blooming again: Anna Q. Nilsson, who was a stunner when you and I were seventeen and life and love was new, will be back in Warners' "They Died With Their Boots On." On the same lot at the same time will be ye ancient mariner, Hobart Bosworth. And that reminds me that Antonio Morino, the Latin torch of the 20's, has been throwing the odd flame these days via Universal. Thought: Ramon Novarro, he of the periodic comebacks, is about due to break into the news again.

* * * * *

The ogles have a new crack. When a pretty girl passes by they say, "Check that production!" . . . Escapism in a world of realism: Omitting Row J in theatres and Floor 13 in buildings . . . Faded fancies: "One Minute Please" . . . And whatever became of the vaudeville paper-tearer? He could make a sheet of newspaper look like finely-designed lace . . . Gone also is that heart-pleasing boast from trade mags: "Booked Solid" . . . Monologue line of long ago: "Gents will refrain from spitting chewing gallery from the balcony. Not everybody downstairs wears a brown suit!"

* * * * *

The most popular theatre character is the "lob." Hes found wherever flesh backs up the bill. They call him that because he's tossed around lightly by everyone. He's usually some gentle character who has been kicked around by life and is resigned to a career of servility. Once in a while he's a fellow who is a little light in the head.

The "lob" spends all his life and all his time hanging around backstage waiting for a chance to earn a tip. Once he has established himself in the affections of the theatre folk no other dares intrude. He has a fine loyalty and a deep love for his self-chosen masters.

And it's mutual. They write him from everywhere and he's first in their thoughts when he arrives. Much of the finest sentiment in the theatre is bestowed on the lowly "lob."

* * * * *

Ina Claire, still a movie star, jumped from vaudeville to the legitimate stage for play called "Jumping Jupiter"—in 1911. Jean Eagles, Helen Broderick and Edna Wallace Hopper were also in it . . . Nothing new, etc.; Many persons thought Sam and Bella Spewack started something when they opened the stage version of "Boy Meets Girl" with moving pictures. But back in 1912 "Rackety-Packety House" opened that way on Broadway . . . Some theatre lobby ought to feature that marvellous collection of autographed photos that is gathering dust on Shea's backstage. A history of the variety stage in pictures. At the moment there seems to be an upsurge of flesh entertainment. Some circuits are featuring stage shows one week a month.

Ottawa Drops Tax On Symp Music

Admission to concerts of Toronto Promenade Symphony orchestra and of the Toronto Symphony orchestra will henceforth be free of the recent 20 per cent. wartime amusement tax, it was announced.

Ernest Johnson, manager of the Promenade Symphony, said he had received word through the Toronto office of the federal revenue department that the concerts in University Stadium will not be taxed. The same ruling also applies to the winter concerts of the Toronto Symphony in Massey Hall.

Mr. Johnson said representations were made to Ottawa for removal on the ground symphony concerts in Toronto, "were hardly profitable." It was also pointed out, he said, the concerts were good for morale and offered relaxation during stress.

Removal of the tax will lower admission prices by from five to 16 cents at University Stadium.

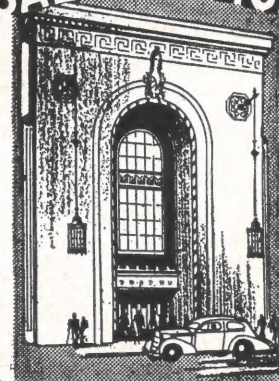
Ottawa to Iceland

The National Film Board of Canada has presented a copy of its new color film, "Iceland on the Prairies," to the people of Iceland.

The film, made in both English and Icelandic version, portrays, the settlement of Icelanders in the Canadian West and their life on the prairies. Purpose of gift is to strengthen ties between Icelanders at home and abroad.

for Theatre Requirements

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English Kids Get U.S. Lowdown

British school children should be taught that "Hollywood, hot music and slang are not the most important features of life in the United States," the London Board of Education said in a pamphlet being distributed to 30,000 schools.

Urging a broader treatment of American history, the pamphlet said children "should learn something of the ideals that inspire that nation, of the men that shaped its history, of the forces working to bring her on our side in our greatest need."

British history books, it was observed, have not entirely disregarded American history but have chopped it off after the War for Independence, save for a brief treatment of the Civil War.

The principal fault has been that too many children gained their impressions of the United States from movies dealing with Indian fights, Hollywood glamor and sordid gangster squabbles, the pamphlet said.

Teachers were warned against a tendency to assess American history in terms of English values. It is not helpful to Anglo-American understanding, it said, for Britons to use in conversations with Americans such phrases as, "your English-speaking President" or "blood is thicker than water."

"Many matters which to Englishmen seem important seem to Americans supremely unimportant," it said. "The converse is equally true." The pamphlet referred to the War of 1812 between the United States and England as a "squalid episode" dishonorable to both sides. It said that in the post-Civil War era, United States Presidents "were generally figure-heads in the hands of party bosses and the nation as a whole seemed given up to the pursuit of wealth."

But the pamphlet said there was a latent idealism which asserted itself from time to time through such men as William Jennings Bryan, Theodore Roosevelt and Woodrow Wilson.

Walt Whitman, Vachel Lindsay and Mark Twain were mentioned as authors who had given stature to American literature. The life of Thomas Edison was recommended for reading.

Celluloid Comics

The funnies are taking hold in Hollywood as subject matter. The news is that the strips being negotiated for with an eye to cinema translation are "Little Orphan Annie," Winnie Winkle" and Gasoline Alley."

Going After Them!

By LLOYD M. MILLS

A very timely and clever stunt was thought up by Bob Berezin, 20th Century's ace go-getter in the Elgin Theatre, Ottawa. Bob used the idea to good advantage on the repeat run of "The Great Dictator."

He got an usher to drive around the town in a buggy featuring this copy: "Save Gasoline for the War Effort. Drive This Way to the Elgin Theatre to see 'The Great Dictator'." And so on. This carried a twofold meaning. It gathered lots of goodwill and comment on the saving of gasoline. And it invited people to see this outstanding United Artists picture.

The picture, on this repeat run, did standout business for more than ten days of the two-week run. The first eight days the matinees were turnaways. Of course, that Berezin, he's a worker. He got in the extra 40 per cent business by all that extra application. Many other clever stunts were pulled by him.

I would like to take time here to wish Godspeed to Eddie Newman, who has just been promoted from the Midtown, Toronto, to the Metropolitan, Winnipeg, which is, by the way, Eddie's home town. Vernon Burns of the Kenwood Theatre, Toronto has been upped to the Midtown post. I know I can depend on a lot of good idea to come from Vernon because, take it from me, he's a working manager. He only sleeps after midnight, like all good citizens. Congrats, Eddie. Congrats, Vernon.

Newman, just before leaving the the Midtown, came through with some good ideas for "Pot 'o Gold." Along with his big campaign he had several stunts worth mentioning that were each used in different locations. First a pot of pennies in a window, the number of which was guessed for prizes. Backed up by copy plugging the Midtown, of course. Secondly a number of small concrete blocks with footprints of Stewart and Goddard imbedded in them—on the sidewalk in front of shoe stores. You get a free ducat if your shoe fits. Confidentially, only six out of 500 tries were successful.

A sign-bearing stick is imbedded in the back of the concrete block. The sign tells the story. The whole thing costs very little. Street advertising value is terrific and the best spots in town are available. Every shoe store will go for it because it lines up with their business.

Thirdly, Eddie had a spin wheel placed next to the box-office. Anyone buying a ticket could spin it free and win a ticket, if lucky, to

some coming attraction. The future bookings shared the advertising space with the current bill. The stunt costs nothing, the wheel being promoted. It's certainly worth listening to the praiseful comments of patrons trying the wheel.

* * *

Our farmer friend in Trenton, good young Ted Fraser of the Century Theatre, comes forth with a brilliant idea for "Boy Scouts to the Rescue." He advised that a big affair would take place on a certain bridge over the river there at a certain time and day. A fairly large crowd turned out just to see what was what. Under the bridge where no one could see same, he had a young boy, who, by the way, was a good swimmer, sit on an old raft. This floated out into the current, and since the river is quite wide, the view was good. Then the boys seemed to get a little panicky, and the public felt that something was wrong. Out from the shore rushed four boy scouts, jumped into a rowboat tied up there, and rowed off to rescue the lad, who pulled down a window shade which was fastened on a pole to the raft, with copy telling the public to go and see the picture, which I understand is a serial. Anyway, needless to say the stunt gathered a great deal of publicity, including a picture in the paper, and a long story written about the rescue of a young lad off a raft in the river. They did rescue the lad because for appearances sake the raft was none too safe, although Fraser at no time left the boy in any danger.

The serial before this one, was the "Green Archer" for which Fraser joined about 500 kids to his club, gave them badges after five weeks, and held a weekly Saturday morning archery contest for prizes free of charge. You had to be a member of the club to have the fun free, and don't think the kids didn't hurry up to join, since the contest was held downtown in a very conspicuous spot.

To join they just had to come each week to the theatre and get their card punched.

* * *

Mel Jolley, of the Columbia, St. Thomas, is starting a city-wide campaign to collect silver paper and tin foil for the Boy Scouts' war effort. When Mel really gets started all the good spots in town will have barrels waiting for the stuff.

The barrels will carry the news that the Columbia is doing this work. Good work, Mel, for a start. Only a week ago Mel moved into the Columbia, having been assistant to Bill Trudell at the Capitol, London.

O! For the Life of an Extra

Those merry rogues known as "the boys" will be startled when, if they see "Blossoms in the Dust" or "Father Takes a Wife," Wilf Freeman, one of the clan, comes onscreen suddenly as a sneeze.

Handsome Wilf used to sell stocks around Toronto and punctuated it with occasional spear-carrying activities when the odd company came through. Once he hooked on to the Grace George troupe of "Kind Lady" during its Royal Alexandra stay and went along on the road.

Of course, years ago Wilf was an extra for a day and hasn't been the same since. He vowed he'd get back under the lights. And it seems he did. However, he's still to speak a line—though he sure gets out in front of the other fill-ins.

From Sid Luxemburg, the carnival supply man, who is Wilf's pal, we learn of the celluloid tragedy that recently befell our local nominee for screen fame. Wilf appeared in every episode of the popular serial known as "The Green Hornet." He had to. He was the Green Hornet himself.

This went on for fourteen episodes. In the fifteenth they had to unmask The Green Hornet. So they unmasked somebody else!

Warner's Ballet

The first screen performance of any major ballet organization will take place in the Fall under the terms of a contract concluded by J. L. Warner, Vice President of Warner Bros., in charge of production, and S. Hurok, representing the Ballet Russe de Monte Carlo. The Ballet Russe de Monte Carlo will reproduce all its ballets on the screen exclusively for Warner Bros. Each ballet will be a separate three reel film in Technicolor with full symphony orchestra accompaniment.

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CINEMA BUNS

By
FRANK FILMAN

A number of actors were bragging to each other over coffee about the offers each had rejected. A producer walked by and stopped. The boys quit lying and primped.

The producer looked around as though searching for someone. He spotted the tableful of ham and signalled one sitter to come to him.

The two conversed for a few minutes. The producer left and the actor returned to the group. His meeting with the producer had the rest gasping with curiosity. But he made no explanation.

Later his pal took him aside. "What," he asked, "did the producer want?"

"Oh, him?" said the actor. "All he wanted was to borrow two-bits to pay his check!"

* * * * *

This life that we're a-livin' in
Is mighty hard to beat.
Yuh get a thorn with every rose,
But ain't the roses sweet?

Anon.

* * * * *

A fellow was lamenting his ill-luck. "I've been in every hospital in town," he said.

"I'll bet ten dollars there's one you haven't been in," ventured a listener. The bet was made.

"Name the hospital," said the first fellow.

"The Maternity Hospital," answered the second.

"Pay me," was the answer. "I was born there."

* * * * *

What'cha been a-doin' lately,
How you been a-farin'?
Hope you've been successful
For you bet your life I'm carin'
Hope you've made a little mon,
Hope you've jumped ahead,
Hope you've had three meals a day

And not been sick a-bed.
Hope you're smilin' broader
Than you ever smiled before,
Hope the world's been good to you
I sure can't wish you more!

Anon.

* * * * *

There's a story about a card-playing wife who was encouraging her daughter to show off before a houseful of guests, among them her minister.

"Count up to ten for the folks," she suggested to the tot

"Oh," said the little one, "I can count higher than that. One, two, three, four, five, six, seven, eight, nine, ten, jack, queen, king, ace!"

* * * * *

They're laughing at the college boy who found himself without money at a crucial moment and wired his dad: "Send me ten dollars. Have aces back to back."

GETTING OUT A PAPER

Getting out a paper is no picnic. If we print jokes, folks say we are silly.

If we don't, they say we are too serious.

If we publish original matter, they say we lack variety.

If we publish things from other papers, they say we are too lazy to write.

If we are hustling news, we are not attending to business in our own department.

If we don't print contributions, we don't show proper appreciation.

If we do print them, the paper is filled with junk.

Like as not some fellow will say we purloined this from another paper.

We did—and we thank him.
—Dental Craftsman.

* * * * *

The Chinese have a saying:
"Give your child a licking every day. If you don't know why, the child does."

* * * * *

A fellow who thought he was a hound and went up and down the street yipping was put away in a nut factory. Six months later he was back again among his friends, with bronzed face and clear eyes.

"You look swell," commented a friend. "Feel better?"

"Never felt better in my life," was the answer. "Cured for good this time. I tell you, I'm right back in tip-top shape. Feel my nose!"

* * * * *

Long after Edgar Allen Poe died Horace Greeley received the following letter:

Dear Sir:—In your extensive correspondence you have undoubtedly secured several autographs of the late distinguished American poet, Edgar A. Poe. And so, will you please favour me with one, and oblige.

Yours, respectfully,
A.B.

To which Mr. Greeley replied:

Dear Sir:—I happen to have in my possession but one autograph of the late distinguished American poet, Edgar A. Poe. It consists of an I.O.U., with my name on the back of it. It cost me just \$50, and you can have it for half price.

Yours,
Horace Greeley

* * * * *

A Shakespearian actor was leaning over his coffee in a beanery of the jerk town where the troupe was due to perform. The director came in and said: "You play Romeo tonight."

"In that case," said the actor, "You'd better give me a dime so that I can get a shave."

"Never mind," was the answer. "We'll play King Lear instead."

Hurly-Burlecue

(Continued from Page 3.)

proves audiences are becoming hardened. A strip-teaser was going through the routine, floating about to music, removing the accessories.

Soon the last bit of covering parted company with her. There she stood, close to the wings, with a "there—doesn't that just thrill you" look on her face.

The audience seemed blasé. The usual applause was slow in coming. Then one of those answer-hollerers who infest the upper reaches broke up the show by sneering loudly: "So what?"

* * * * *

Backstage there's a lively whirl of varied activity and an undertone of nervous excitement.

A negro artist is drawing caricatures of the company. A man is showing furs. A tailor is fitting an actor. A young lady is talking on the wall phone. A cleaner's man is making a delivery. A man and woman are sharing a snack off the top of a trunk. A dancer is rehearsing some steps.

The theatre messenger, self-appointed, watches for a chance to run an errand and earn a tip. Someone's dog is running loose. The theatre cat, perched on a pile of props, watches indifferently. A gaping visitor, waiting for a member of the company, is obviously overwhelmed by all this. The stagehands push people out of the way.

And all the time show is on. From the wings a crooner accompanies the dancing of the strip-tease artist on the stage. A burst of applause. Her number is over. The wardrobe mistress is waiting in the wings with a robe. Strange modesty. Hundreds have just seen the figure she wishes to hide from the indifferent eyes of the backstage folk. Here suddenly, where nudity is only a commodity, convention triumphs.

Abruptly the backstage empties. The chorus is on the stage. The principals are receiving audience tributes in turn. It's the finale. The show is over.

But not for the chorus girls. Some food and they'll be back to rehearse next week's routines. Sometimes after 3 a.m. they'll call it a day.

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Famous Players' Quebec Caucus

(Continued from Page 1)

a cordial Quebec welcome. Entertainment included sight-seeing trips, a trout supper at a Quebec Government National Park and a reception at the Garrison Club sponsored by Mr. Paquet.

Barney Balaban, president of Paramount, who attended one of the important sessions on Saturday, expressed extremely optimistic views regarding the quality of product and the prospects for the coming season.

Discussions were led by J. J. Fitzgibbons, president of Famous Players, and R. W. Bolstad, Vice-President, who outlined the company's policies for the new season.

It was announced that the manager's bonus system, inaugurated several years ago, would be continued and that the company would continue its group-insurance plan now in effect for all managers.

In discussing the welfare of all its employees, serious consideration was given to the increased cost of living brought on by the war and a committee was appointed to thoroughly explore conditions and bring in its recommendations to the company.

It was decided not to hold any large conventions of managers this year, but to hold, instead, regional meetings under the direction of division supervisors. Announcements as to the dates of these meetings will be made by the district supervisors.

Despite the rising costs it was considered advisable to continue the present amusement price levels throughout the circuit, generally.

On the question of the Federal Government 20% tax on all admissions a careful survey is to be made and the results presented to the Federal Government for consideration.

Ben Geldsaler, chief buyer and booker for the company, announced a new set-up in the booking department which promotes Harrison Patte to the job of supervising booking for the Eastern Division and Sylvester Gunn to the Western Division. Both bookers will be located at the head office in Toronto.

Announcement of the product to be released by various leading distributors was discussed by Mr. Geldsaler and the unanimous decision was made that the bigger pictures would get extended playing time.

Extensive plans for new forms of publicity with increased attention to institutional advertising meeting by James R. Nairn, director of publicity, and increased newspaper appropriations and radio announcements are planned to support the bigger pictures to play Famous Players theatres throughout the new season.

The appointments of Jack Bark-

er as assistant advertising manager, and Bert Brown formerly manager, of the Capitol Theatre, Hamilton, to the publicity department were announced.

During the session a wire arrived telling that Jack Butler of the Imperial, Moncton, had become affiliated.

This puts Famous Players strongly in the Moncton picture.

The general meeting concluded with the enthusiastic recommendation of continued support of the Federal and Provincial Governments in Canada's war effort by the presentation on the screens of government trailers.

Present at the meetings were; J. J. Fitzgibbons, president; R. W. Bolstead, vice-president; Noel G. Barrow, secretary, Angus MacGunn and L. G. Geering, members of the board of directors; Morris Stein, general manager of the Eastern Division; Larry Bearg, General manager of British Columbia; E. A. Zorn, general manager, Winnipeg and Calgary District; Frank Gow, Vancouver District Manager; Frank Kershaw, Calgary District Manager, Ray Tubman, Ottawa District Supervisor; Don Gauld, Winnipeg District Manager; Dan Krendel, Western Ontario District Manager; Jack Arthur, Northern Ontario District Manager; Robert Eves, Toronto Suburban supervisor; Ben Geldsaler, chief buyer and booker; James R. Nairn, director of advertising and publicity; W. E. Kerr, Chief Accountant; J. A. Troyer head of the statistical department, Harrison Patte, and Sylvester Gunn, of the Booking Department; John Barker, assistant advertising manager; Robert Beauvais, secretary to Mr. Fitzgibbons; and the following partners and associates of Famous Players; George Ganetakos, John Ganetakos and W. Lester, of United Amusements, Montreal; J. Arthur Hirsch, Consolidated Theatres, Montreal; N. A. Taylor, and R. Auerbach, Twentieth-Century Theatres, Toronto; Simon Meretsky, Paramount Windsor Theatres; Sam Bloom and Sam Fine, B. & F. Theatres, Toronto; Herb Allen, Theatre Holding Corp., Toronto; Clarence Markell, Cornwall Theatres; J. Miles and S. Weiner of Western Theatres Ltd., Winnipeg.

Censor Board Figures

Out of 1988 standard films inspected by the Ontario Board of Censors, but one was rejected. Though the total checked numbered 290 less than the previous year the amount altered, 209, was comparatively small.

Mr. O. J. Silverthorne, chairman of the Board, also stated that a dozen new theatres were built in the past year.

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